MARION DAVIES
in *Little Old NEW YORK*

A Cosmopolitan Production

MARION DAVIES

IN *Little* OLD *NEW YORK*

MARION DAVIES

Program

1. "Little Old New York" - - - FIRST PART

Intermission

2. VICTOR HERBERT AND HIS ORCHESTRA
   (a) "Little Old New York" Overture"
   (b) "Little Old New York" Waltz"
3. "Little Old New York" - - - SECOND PART

Cosmopolitan Corporation Presents

MARION DAVIES

in

Little Old New York

from

Rida Johnson Young's stage play

Adapted by Luther Reed

Directed by Sidney Olcott *Settings by Joseph Urban*

With Original Music Score by
William Frederick Peters

Conducted by Frederick Stahlberg

CAST OF CHARACTERS

Patricia O'Day	MARION DAVIES
Patrick O'Day	Steve Carr
John O'Day (her father)	J. M. Kerrigan
Larry Delevan	Harrison Ford
Robert Fulton	Courtenay Foote
Washington Irving	Mahlon Hamilton
Fitz Green Halleck	Norval Keedwell
Henry Brevoort	George Barraud
Cornelius Vanderbilt	Sam Hardy
John Jacob Astor	Andrew Dillon
Mr. De Puyster	Riley Hatch
Reilly (Larry's servant)	Charles Kennedy
Bunny (The Night Watchman)	Spencer Charters
Bully Boy Brewster	Harry Watson
The Hoboken Terror	Louis Wolheim
Delmonico	Charles Judels
Ariana De Puyster	Gypsy O'Brien
Betty Schuyler	Mary Kennedy
Rachel Brewster	Elizabeth Murray
Chancellor Livingston	Thomas Findlay
Mrs. Schuyler	Marie R. Burke

Photography by Ira H. Morgan and Gilbert Warrenton
Costumes designed by Gretl Urban Thurlow
Miss Davies' suits and male character costumes executed by Eaves Costume Co.
Miss Davies' dresses by J. M. Gidding & Co.
Still Photography by Herman Zerrenner

IN *Little* OLD NEW YORK

MARION DAVIES

Miss Davies in the role of Patricia O'Day, the little Irish girl who comes to New York disguised as a boy in order to inherit a fortune, gives the most appealing characterization ever seen on the screen.

The Making of "Little Old New York"

Three months research was required to gather the data necessary to reproduce accurately the New York of a century ago, where the story is laid.

Over four months were spent in actual production.

The settings include the largest and most expensive scenes ever built.

Every detail of the production, down to the tiniest, is historically correct.

"*Little Old New York*" is the supreme achievement of the Cosmopolitan Corporation, producers of "When Knighthood Was in Flower".

Nothing has been spared to make it one of the few enduring classics of the screen.

IN *Little* OLD *NEW YORK*

MARION DAVIES

Miss Davies more than duplicates her triumph in "When Knighthood Was in Flower." Her work in this picture will establish her as the most gifted screen artist before the public today.

It is a significant indication of the greatness of "*Little Old New York*" that it was selected as the entertainment for the first night on the maiden voyage of the Leviathan.

IN *Little* OLD NEW YORK

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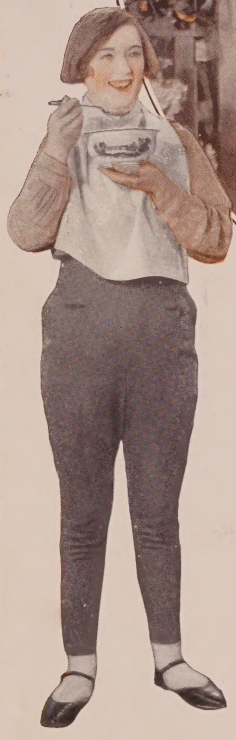


When the Country was New and New York was a Village

The most fascinating and charming period in America's history, brought to life in the screen's most beautiful romance.

When America's metropolis was a tiny village clustered about Bowling Green—

When Lorenzo Delmonico ran a lunch wagon—

When John Jacob Astor was a dealer in furs and pianos—

When Cornelius Vanderbilt ran the ferry boat to Staten Island—

When Robert Fulton, amid jeers of the villagers, launched the first steamboat—

With those days and those and other characters "Little Old New York" is concerned.

IN *Little* OLD *NEW YORK*

MARION DAVIES

VICTOR HERBERT

A Note on the World's Most Beautiful Theatre and on Mr. Herbert's special overture.

JOSEPH URBAN

THE OVERTURE

This overture, composed especially for "Little Old New York," is in the form of a symphonic poem, inasmuch as it derives its form from the story of the play. It follows its development quite closely, at least in the main points. As the story opens in Ireland, I have chosen one of the innumerable beautiful melodies of the country of my birth as the main theme of the work. This is the lovely old air called "The Coolin." It is first given out by the oboe, with harp accompaniment, but makes its appearance again toward the end of the overture, this time rising to a great climax.

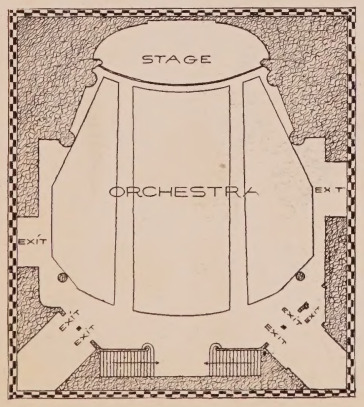
The general outline, in brief, is: the start in Ireland, the love theme ("The Coolin"); the voyage; the landing in America and the dainty character of old New York in 1807. After the discovery that the young Irish lad is in reality a little colleen, the music becomes more sensuous, and finally works up into a climatic reappearance of the main love theme, followed by a short coda based on the little Irish reel that Miss Davies dances in the scene in the old Fire House. The overture is scored for full modern orchestra, and is my latest work.

VICTOR HERBERT

THE THEATRE

The Cosmopolitan Theatre is the first theatre to be designed by Joseph Urban. Mr. Urban decorated many private homes and palaces in Europe and America, and, by his work for the Metropolitan Opera House and other theatres, he has established himself as the world's foremost scenic artist. The new theatre is not only Mr. Urban's masterpiece, but is probably the most beautiful theatre in the world today. Nothing has been spared, in time or in money, to make it a fitting home for Cosmopolitan Productions, known to be the most beautiful and elaborate that can possibly be produced.

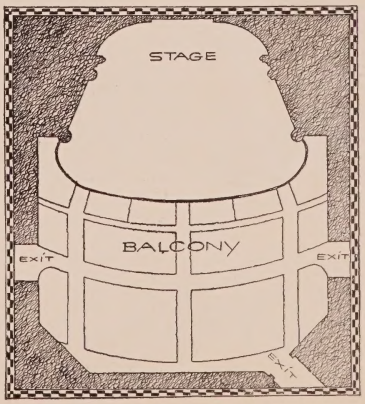
The theatre is in the Colonial period throughout, and thus makes an ideal setting for "Little Old New York," which is laid in the New York of 1807. All of the settings for "Little Old New York" were designed by Mr. Urban also. His settings for "When Knighthood Was In Flower," "Enemies of Women" and many other Cosmopolitan productions have set new standards in motion picture art, and these in "Little Old New York" are fully as beautiful, if they do not excel, his former creations. Miss Davies portraits by Nikol Schattenstein.



FIRE NOTICE

Look around NOW and choose the nearest exit to your seat. In case of fire walk (not run) to THAT EXIT. Do not try to beat your neighbor to the street.

THOMAS J. DRENNAN,
Fire Commissioner.



IN Little OLD NEW YORK

$2.50

MARION DAVIES
in Little Old New York

OPENING ATTRACTION

COSMOPOLITAN THEATRE

COLUMBUS CIRCLE, NEW YORK CITY

Two Performances Daily, Including Sunday

All seats reserved, on Sale 4 weeks in advance

PRICES—Evenings, Saturday, Sunday and Holiday Matinees

BALCONY $1.00 LOWER FLOOR $1.50 LOGES $2.00

Daily Matinees

BALCONY 50c LOWER FLOOR 85c LOGES $1.00

Advance Reservations May Be Made By Mail